



emerson theatre company



emerson college 130 beacon street boston

Tierra Seca,
tierra Quieta
de noches
inmensas.

Dry land,
Quiet land
Of long, long nights.

-- Federico Garcia Lorca

Campo, campo, campo
entre los olivos,
los cortezos blancos.

Fields, fields, fields.
And white farms
Amid the olive groves.

-- Antonio Machado

Facets of Arab-Andalusian art -- astonishing obsession with
erotic love, reinforced by the Platonic notion of
chastity... Morbid perpetuation of desire always con-
ditioned by a moral-esthetic idea of sexual purity.

-- Edward Honig, Garcia Lorca

Federico Garcia Lorca's

BLOOD WEDDING

directed by
Shirley Nemetz

Theatre Environment
by
Michael Anania

Costumes
by
Ann Layman Chancellor

Music Composed by
James Yannatos

Lighting by
George Holley

Choreography by
Suzanne Ress

Production Stage Manager
Valerie D. Simmons

The play occurs in the 1850's in the mountain villages of Andalusian Spain.

THE SCENES

PROLOGUE: Procession of penitents

ACT I:

- Scene 1 - The Bridegroom's house
- Scene 2 - Leonardo's house
- Scene 3 - The interior of the Bride's house

ACT II:

- Scene 1 - The entrance hall of the Bride's house
- Scene 2 - The exterior of the Bride's house

ACT III:

- Scene 1 - A forest
- Scene 2 - The church

"Blood Wedding" is presented through special arrangement with Samuel French.
There will be two ten minute intermissions.

Special thanks to Steve Wilson & Paul Moylan for their assistance.

The shape and form of the theatre in which you are seated is a modern interpretation of the early Spanish theatre which was composed of courtyards surrounded by the backs of several houses. These closed-in spaces were called "corrales". A typical "corral" of the 16th century was a broad stage stretching from one side of the courtyard to the other, without a front curtain. Spectators were seated at the windows of the surrounding houses, and there were raised seats along the sides of the "corral" and in front of the stage. The more privileged spectators sat at the windows and "groundlings" stood in the remaining area.

The drama of Garcia Lorca, born in Grenada, the Andalusian region considered to be an open-air paradise, seems to find its natural setting in this early form of Spanish theatre.

Lorca wrote for the populace; both the illiterate and the sophisticated comprised his audience and loved and acclaimed his work for characteristics with which Spanish people identify themselves. He was first a poet and similar to the early troubadors, Lorca found encouraging audiences who listened to his poems for hours. Poetry was a preparation for his dramatic work.

The main aspects of Lorca's lyric tradition was the medieval Arabic-Andalusian art of amorous poetry together with the early popular ballad. Lorca's genius grew out of this rich tradition; he expressed and intertwined the traditional with his own sensibility.

-- Shirley Nemetz

The Theme of Lorca's Work

The theme in all of Lorca's work is frustration and the center of the dramatic conflict in his mature plays is to be found in the frustrations of women, who he believed were the bearers of all passion and the source of every form of earthly creativity. On the surface, this frustration emerges primarily in sexual terms, but finally the world of Lorca's theatre is ruled by the power of death. In his tragedies he ties up and twists the strands of people's passions so tightly that only the "tiny knife, the tiny golden knife" of death can probe the center of the conflict. Like all Spaniards, Lorca understood and felt life only through death. Death is Man's mentor, his companion, and his greatest achievement. And perhaps Lorca's own premature death in the Spanish Civil War may be the fullest embodiment of the meaning of his plays. That death deprived the modern theatre of one of its greatest artists just as he was reaching a full maturity.¹

PENITENTS.....Albert E. Eaton III
Bill Gonzales

The Spanish Woman

The Spanish Woman by her massed support makes the Church Spanish... She is the Saviour of Spain... She, with her compassion Christ, and her wheel, the priest, steers the slow ship of Spain... In her hands is the family, and the family is Spain.²

...As a life-building force the Spanish woman's obligation as mother and matriarch is to reproduce and keep together the family group, which is still the most significant social unit... In Spain, the maternal and matriarchal ideals have always predominated... What Lorca is saying in all his folk dramas is that the ritual which for centuries apotheosized those ideals has now succeeded in devitalizing them. What is left is a value which propels its representative to certain tragedy since it is no longer capable of being fulfilled in either personal or social terms without detriment to the individual or to society.³

The Holy Virgin

The Spanish People secretly worshipped the Holy Virgin above Christ... Before going into the bullring, the bullfighters pray to their favorite Virgin Saint.⁴

¹Robert W. Corrigan - Masterpieces of Spanish Theatre

²Waldo Frank - Virgin Spain

³Edward Honig - Garcia Lorca

⁴James Michener - Iberia

AUDIENCE DEVELOPMENT

Emerson Theatre Company needs your support. If you wish to be placed on our mailing list in order to receive information about upcoming performances, please fill out the information below, and give it to one of the ushers.

Name _____ Tel # _____

Address _____ City _____

Zip _____ Group Affiliation, if any _____



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Boston Public Library

<https://archive.org/details/bloodweddingmarc00unse>

CAST (in order of appearance)

PENITENTS.....Albert E. Eaton III
Bill Gonzales
Stephen J. Klekotka
Frederick Lein
J. Greg Palmer
Clifton C. Powell
David M. Regal
Thomas Reid

THE MOTHER.....Sabina Meritz

THE BRIDEGROOM.....Joseph Vayda

THE NEIGHBORWOMAN.....Jamie Kay

THE MOTHER-IN-LAW.....Deborah J. Weiner

LEONARDO'S WIFE.....Lisa Cook

LEONARDO.....Al Migliorini

THE LITTLE GIRL.....Vanessa C. Brown

THE SERVANT WOMAN.....Connie Briones

THE FATHER.....Albert E. Eaton III

THE BRIDE.....Donna Stevenson

THE WEDDING GUESTS:

Robin I. Edinger

Linda Dawn Jenkins

Hannah Lomden

Tobie S. Stein

Bill Gonzalez

David M. Regal

Thomas Reid

THE WOODCUTTERS.....Stephen J. Klekotka
Frederick Lein
J. Greg Palmer

THE MOON.....Clifton C. Powell

DEATH (as a Beggar Woman).....Catherine Schuler

THE YOUNG GIRLS.....Comfort Dorn
Jean Scannell

MUSICIANS:

Drum.....Joel Bessner
Mitchell Larkin
Trumpet.....Joseph Vayda
Clarinet.....Vanessa C. Brown
Guitars.....Thomas Vincent
Catherine Schuler
Violins.....Tina Bynoe
Monica Mazurczyk

PRODUCTION CREW

Assistant Stage Managers.....Amy Ernst
Frederick Lein
Assistant to the Composer.....Yung Shen
Assistant Costume Designer.....Carla Froeberg
Assistant Scene Designers.....Paula Gouras
Madeleine Yusna
Property Master.....Gary Jennings
Technical Advisor.....George Holley
Co-Technical Directors.....Pat Dignan
Joel Seidman
Master Electrician.....Jeff Lingerfelt
Departmental Electrician.....Alan Goodwin
Sound Design & Control.....Steve Gambino
Master Carpenter.....Barre Pearson
House Manager.....Seth Feinstein
Graphics.....Ann Layman Chancellor
Photography.....Thomas R. Bloom
Public Relations Assistant.....Donna Stevenson

Wardrobe Head.....Pam Robbins Cubitto

Wardrobe Run Crew.....Peter Shimmin
Meg Coe

Costume Construction.....Pam Robbins Cubitto,
Meg Coe, Lisa Marascio, Jean Lenville, Karen Sims,
Karen DePolito, Mimi Ryan, Catherine Schuler,
Hannelore Trautmann, Andrea Curtis, Peter Shimmin

Properties Crew.....Cathy Edwards
Anne Morse

Properties Run.....Kevin Perry

Scenic Technicians.....D. Breen, G. Camarda,
P. Dignan, D. Dunn, F. Lein, P. Gouras, G. Jennings,
M. Overton, G. Palmer, E. Siegal, L. Spitzberg,
M. Uricchio, M. Yusna, J. Cacaci, T. Reycraft,
J. Stringer, P. DeRogatis

Paint Crew.....Becky Johnson
Ken Goehner
Greg McKittrick

Lighting Control.....Tom Townsend
Don Carrico

Follow Spot.....Paul Faloona

Lighting Crew.....P. Adler, D. Ciment,
P. Faloona, P. Gouras, M. Haracz, L. Jaroslow,
G. McKittrick, D. Michener, K. Perry, D. Socia,
M. Sullivan, T. Townsend, P. Wessel, D. Carrico,
E. Pfeiffer, P. Peeling, G. Assad

Box Office Staff.....Al Migliorini
Thomas Reid
Margaret Robinson
Tobie S. Stein

The final production of the Emerson Theatre Company's mainstage season will be Luigi Pirandello's "The Rules of the Game", directed by Peter Frisch. The production will run May 6-9 and 12-15. Playing currently in the Emerson Loft theatre are Jason Miller's "Lou Gehrig Did Not Die of Cancer" and Murray Schisgal's "The Chinese", with performances on April 2, 3 & 4.

WILLIAM L. SHARP, DEPARTMENT CHAIRMAN

A.D. SENSENBACH, DIRECTOR OF GRADUATE STUDIES

GUS JOHNSON, ACTING
LARRY LOONIN, ACTING
SHIRLEY NEMETZ, ACTING

STEVEN WEINSTEIN, MOVEMENT

MICHAEL ANANIA, SCENIC DESIGN
ANN LAYMAN CHANCELLOR, COSTUME DESIGN
MARY HARKINS, COSTUME DESIGN

GEORGE HOLLEY, TECHNICAL DIRECTOR

DEBORAH J. WEINER, PUBLICITY

JOSEPH VAYDA, BOX OFFICE - HOUSE MANAGER

PAMELA WALKER, SECRETARY TO THE DEPARTMENT

emerson theatre company

1975-1976

WHAT THE BUTLER SAW - ORTON OCT. 16-19, 21-25

LOFT PRODUCTION OCT. 24-26

THE LADY'S NOT FOR BURNING - FRY NOV. 13-16, 19-23

LOFT PRODUCTION DEC. 5-7

BLOOD WEDDING - GARCIA LORCA MAR. 25-28, 31-APR. 4

LOFT PRODUCTION TBA

FOURTH MAJOR - TO BE ANNOUNCED MAY 6-9, 12-16

LOFT PRODUCTION TBA

Curtain time for all productions is 8:30 p.m.

Please note that there is no smoking in the auditorium.